

4. 2. 95
1995
MAY 15 1939

DRAMA

A MONTHLY RECORD OF THE THEATRE
IN TOWN AND COUNTRY
AT HOME & ABROAD



CONTENTS

MAY, MCMXXXIX

SPECIAL
NATIONAL
FESTIVAL
NUMBER

6d.

Published by
THE BRITISH DRAMA LEAGUE
9 FITZROY SQUARE
LONDON
W.1

ST. PANCRAS PEOPLE'S THEATRE

Charrington Street, Crowndale Road, N.W.1

TEL.: EUSTON 1769

Under the Direction of
Producer and Manager

EDITH NEVILLE, O.B.E.
FRYLLIS KINDERSLEY

MAY PERFORMANCES, 1939

Evenings at 8.30 p.m.

24th, 25th and 26th
Peace and Quiet — — — — — Serafin & Joaquin

Alvarez Quintero

English version by Helen and Harley Granville-Barker

11th, 12th and 13th
The Millionairess — — — — — Bernard Shaw

18th, 19th and 20th
Devonshire Cream — — — — — Eden Phillpotts

25th, 26th and 27th

Theatre Closed for Whitsun

Reserved Seats: Numbered, 2/6. Unnumbered, 1/6.
Admission 7d.

Transferable Ticket for the same seat for the ten plays.
3/6 seat 15/-, 1/6 seat 12/6, 7d. seat 5/-.

Full Time Students' Course, including classes in Acting,
Stage Department, Make-up, etc.

Vacancies for men and women of experience
and ability for Amateur Repertory Company.

Send stamp for prospectus to:

The Business Manager, St. Pancras People's Theatre,
Ltd., at the above address. Interviews by appointment.

? — that question of the 'Curtain Raiser'

CLEVER DRAMA

One-Act Play Heads Bill at
New Alhambra

At the New Alhambra Theatre, Devonport, this week "The Second Guest," a grim one-act play, heads the programme. There are only two characters in this cleverly constructed play, which shows how a murderer is punished for his crime by his own life being taken by the best friend of the man he killed in such a manner that absolutely no trace is left.

Altogether a thrilling drama, and a welcome addition to this theatre's bill.

(A West Country 'Daily' in a recent issue.)

★

"The Second Guest" is also available for amateurs, and published copies (12. 1d. post free) are obtainable from:

James B. Pinker & Son,
Talbot House, Arundel Street, W.C.2

MISS WEBBER'S TYPEWRITING OFFICE

PLAYS, PARTS, AUTHORS' MSS., ETC.
VISITING SECRETARIES
DUPLICATING

6, Suffolk Street, Pall Mall, London, S.W.1.
Telephone: Whitehall 6324.

FASHION AND FORM

A Lecture Demonstration

VALERIE PRENTIS

ENID BARR

RICHARD SOUTHERN

present the subject

Clothes and the Player

from an Unusual Angle

Apply to:-

Valerie Prentis, 10, Chancery St., N.W.3
FRIERDOR 4445

Millicent Fawcett Hall

46, TUFTON ST., WESTMINSTER, S.W.1.

Dramatic Performances : Conferences
Social and Business Meetings : Dances
Accommodation 200

LARGE STAGE—GOOD LIGHTING
EXCELLENT DRESSING ROOMS

Refreshments obtainable in Restaurant

Apply for terms to: The AGENT,
Women's Service Trust,

TEL.: ABBEY 1541

29, Marsham Street, S.W.1

DULCIE BOWIE,

L.R.A.M. (Eloc.), A.R.A.M.

Management of the Voice: Speaking of Poetry & Prose.

Pupils prepared for L.R.A.M. and Associated Board
Examinations.

Classes in Drama and Choral Speaking. Plays Produced.
Lectures. Recitals. Adjudicator at the major Music
Festivals.

49, BARKSTON GARDENS, S.W.5.

Telephone: Froebel 4087.

DRAMA

VOL 17

MAY, MCMXXXIX

NUMBER 8

THE JOURNAL OF THE BRITISH DRAMA LEAGUE

PLAYS OF THE MONTH

By Lionel Hale

A SOMEWHAT weary month in the London theatre, enlivened by two American importations.

The little private Gate Theatre produced the best thing that has come our way for a long time, Mr. John Steinbeck's "Of Mice and Men." Now, according to all the rules, this production was fated. It is a play of strongly local colour, set on a Californian ranch, written with a dreamy pungency entirely characteristic of American dramatists; and its director and leading actors were English, or Irish. I spend my whole time saying that American plays need American acting and direction: which makes it a great pleasure to say that this performance does magnificently without either. Therefore I recant: but (let it be clearly understood) for this occasion only.

"Of Mice and Men" is a piece of work both sure and subtle, both delicate and powerful. It tells of two drifting ranch hands. One, Lennie, is an ox of a man, dazily astray in his wits. His friend is George, who exasperatedly pilots him through trouble. Their dream is of a day when they shall have a farm of his own, when the weariness of tramping from master to new master shall be over. But Lennie is dangerous. He loves to fondle mice, rabbits, or puppies in his huge hands. But his hands are clumsy stroking the soft fur; and his pets, to his dismay and bewilderment, die in them. And when he strokes a woman's soft hair, then she dies too; and it is left to George to find his friend in hiding, and put a bullet in him.

It is very difficult to convey the odd warmth and depth of this little masterpiece. It is written with a notable economy of words; and Mr.

Norman Marshall's direction beautifully fills in the imaginative gaps. Mr. Steinbeck has really modelled his characters; and Mr. John Mills and Mr. Niall Macginnis act them with complete command. And if you want to see clear-sighted, unmerciful and yet pitying creation of a character, see the young wife whom Lennie strangles, as Mr. Steinbeck wrote her and Miss Claire Luce plays her—a film-fed, vain, childish, sluttish, lonely little piece of modern tragedy.

As I write, the Lord Chamberlain's decision to licence this play for public performance does not yet seem assured. The obloquy of London ought to descend on him if he does not. There is nothing in the play—two lines, perhaps—that should or could offend.

Meanwhile, by way of baffling everybody, the Lord Chamberlain has licensed the second American importation, "The Women"! And this extremely entertaining satire is undeniably the height of indelicacy. The author, Miss Clare Boothe, has taken as her scene the world of fashionable women in New York. (There are no men in the play: only forty women.) You see them having their nails painted and their toes tired in beauty parlours: lugubriously reducing their waists in exercise salons: tearing the hair out of their supplanting rivals in Reno hotels: trying on gowns and fighting for husbands at the dress-makers: you see them in their bath.

Not a man is on the stage: and yet the stage is full of nothing else, for these bedizened, gossiping, hard-drinking, elegant squaws talk only of men, or of men's money. And (not to put too fine a point on it) they talk a great deal of smut. It is the best smut, hard, tart,

PLAYS OF THE MONTH

witty, wisecracking smut: its American company is first-rate: it remains smut. Both with her smut and her more innocent jokes Miss Boothe makes the evening a wild bout of laughter for those who are not shocked by her remarkable, savage picture of the ladies of New York society: a society for which Dante, if it had existed in his time, would have had to put in an extra circle of ice.

But if after this "Of Mice and Men" does not secure the Lord Chamberlain's approval, then I shall in person lead angry mobs to St. James' Palace.

Our own theatre has produced little lately. There was a good, simple, honest little play of Cockney life, "Heaven and Charing Cross," in which Mr. Aubrey Danvers-Walker has very well recreated the kippers and cheap birthday presents and 19/11 frocks and cups of tea of life behind a small London tobacconist's and newsagent's shop. This was played a year ago at the Player's Theatre; and in its new production it somehow lost something of its verisimilitude. Miss Mary Clare seemed a cut above the place. Miss Jean Shepherd and Miss Helen Goss repeat very good performances; and Mr. Frederick Paisley does very well as a decent boy turned murderer.

Mr. Leslie Banks has appeared in a new thriller by Mr. Barré Lyndon, "The Man in Half Moon Street," about which I could not summon up much excitement. I do not know why Mr. Banks is devoting himself to this sort of play. Mr. Ivor Novello produced his best musical spectacle for some time in "The Dancing Years," a determinedly Viennese affair, with Miss Mary Ellis and an attractive newcomer, Miss Roma Beaumont.

Shakespeare came to the month's rescue with Mr. Tyrone Guthrie's "Taming of the Shrew" at the Old Vic, and the opening of the Stratford-on-Avon Festival. But the new Stratford policy of greater variety in production would need an article to itself.

In connection with the coming Conference of the Associated Countrywomen of the World, a small Exhibition of Rural Theatres will be held on Monday, June 17th, from 5 p.m. to 7 p.m. at 9, Fitzroy Square. The work of village drama groups will be shown, including properties, designs for costumes and settings, and photographs of actual productions. Experts will answer questions on various problems connected with rural dramatic work, and delegates will be shown over the League's Headquarters.

DIAMOND JUBILEE FESTIVAL AT STRATFORD

On April 3rd the sixtieth Shakespeare Festival at Stratford-upon-Avon opened under the direction of Mr. Iden Payne. This year is in the nature also of a guest producers' year, for whereas last season seven of the eight plays scheduled for the first twelve weeks were produced by the director himself, this time Mr. Iden Payne is being content with "King Richard III," "Much Ado About Nothing" (the Birthday Play), and "Coriolanus."

Of the first five plays produced this season two of Shakespeare's best-known comedies, "The Taming of the Shrew," and "Twelfth Night," have received the most original treatment; indeed it might be said that Komisarjevsky (the producer of "The Taming of the Shrew") and Irene Henschel (the producer of "Twelfth Night") have set out to out rival each other in imaginative and light-hearted fantasmagoria. In the "Shrew" Komisarjevsky has given unusual prominence to the Induction, and with Jay Laurier as Christopher Sly, the play proper, supposed to be performed by a band of strolling players for Sly's entertainment, becomes unusually subordinated to Sly himself, played with droll and comic resource. The scenery and costumes, all designed by Komisarjevsky, are delightfully varied with the gayest of colouring, and the music arranged by Anthony Bernard is very much in keeping with the spirit of the production, which, like "The Comedy of Errors" in 1938, at times resorts to a naive mimetic medium. In short, the production rather than the play is the thing.

To Irene Henschel may be conveyed unstinted praise for originality of conception without peculiarity for its own sake. In its complete break from tradition, one marvels that a similar attempt should have never been made before, so spontaneously right does so much of the novel treatment appear to be. The Dickensian Malvolio of John Laurie is a richly endowed comic study, and the young Victorian beauty of Lesley Brook gives added point to the story, with Joyce Bland and Geoffrey Keen as the velvet-breeched Viola and Sebastian, who contrive most successfully to convince one that they are twins.

All told, a well-deserved success for Stratford's first woman Festival producer.

In "As You Like It" Baliol Holloway has provided a sound workman-like production, with no break from tradition, and in "Othello" Robert Atkins has ignored the technical resources of the Memorial Theatre stage, and has relied upon a permanent setting. In this play Shakespeare is well served, both by producer and cast, and never can one expect to witness a clearer exposition of the highly tragic story. Alec Clunes makes an outstanding Iago, so much so that in the first part the character seems to overshadow that of Othello himself, played with tremendous sincerity by John Laurie.

Another title role is entrusted to John Laurie by Mr. Iden Payne in his production of "Richard III." Here good use is made of the stage equipment without an obvious attempt to show it off, and one doubts whether ever before the Opposing Camp Scenes have been so neatly and convincingly contrived. Vivienne Bennett, Joyce Bland and Betty Hardy, and most particularly Dorothy Green contribute unusual power to the female side of the cast.

W. BUSHILL-MATTHEWS.

SOME HINTS ON VILLAGE TOURING

By Nancy Hewins

ANY article on touring in the country in the summer must begin with a warning. It is financially risky even in the case of an amateur company with no salaries to consider. A large part of your possible audience will be working on the land until late, and few people wish to take their recreation indoors in the summer. They are more likely to come to an outdoor performance, but if you intend to play in a garden you must have an alternative in case it is wet. Quite apart from the time of the year, villages do not take kindly to a strange company about which they have no personal knowledge. You will be told that the hall is always packed for any shows given in the village. So it may be, but unfortunately the story is very different when the players do not belong to the village. Personally, I have often taken this risk (though with a professional company) when the first performance can be followed up by another later on, and a future audience created. But it is the first audience which concerns the average amateur touring company, unless you can arrange to give two nights in the same place, and even then the interval may be too short for the news to get round. The best thing is to try working a fairly limited area, taking care that the villages are not so near together that they draw on the same audience. Generally speaking people will not come far to see what may be called (however good it may really be) a problematical performance. This all sounds extremely discouraging, but it really is essential, unless you are wealthy, to budget on minimum takings. You can generally reckon on covering the hall fees, but anything else should be a pleasant surprise.

When organising a tour it is always necessary to get someone to go round in a car beforehand and make the arrangements, unless you can, by letter, gain the definite support of someone in each village who knows the hall and will undertake to collect an audience. But to make it pay the performances must be arranged with convenient distances between them, to eliminate transport expenses, and you cannot find halls easily by correspondence. Halls cost from

10s. upwards. £1 or 25s. is usually an adequate price for a village hall. Larger fees are not worth risking. The hall must be licensed for stage plays, but if the hall has no permanent licence it may be possible to obtain a temporary one by applying to the Justices. Probably the owner of the hall will do it for you. The charge is about 5s. If a temporary licence has to be obtained make sure that the hall has had one before, otherwise the chances are that the building is unsuitable. Do not be led astray by anyone telling you that they never get the hall licensed for their shows. Your performance will be public and theirs may be private. Make a note of: seating capacity and arrangements; whether electric light is installed and whether the charge includes light. Discover also the nature of the stage and dressing room arrangements, if any!

The next thing is to find out the best way of advertising in each village. There may be a special place for posters, or they may be accustomed to handbills. Find out the prices they usually pay, although it may be wiser for the sake of economy in posters, to standardise your prices so that you can order posters in large quantities and simply add the name of each hall as occasion demands.

Usually boys can be found to distribute handbills for a small sum, but make sure they are reliable. Try and interest the Women's Institute, and ask the Vicar whether he will support you. You might find that a silver collection would bring a larger audience, but not necessarily more money. If you charge for admission you must pay tax. Details can be obtained from the Customs House, London, E.C. All tickets must be stamped when sold, and must be torn in half when presented at the door. Remember to preserve one half of each ticket, and keep a check on the numbers sold. Rolls and pads of tickets can be obtained, which would save the expense of printing tickets. Make sure that you have a responsible person in charge of the front of the house, who will also see that the hall lights are turned off when required. Often they are not controlled from the stage.

SOME HINTS ON VILLAGE TOURING

Your advance agent should also make exact enquiries on times and fares of buses and trains, but borrow a car for your equipment if you can. If you have no car the agent should make enquiries as to local vans for transport. Arrange your rooms in advance or find a camping site. Camping will be cheaper, but is no light matter if you are working during the day.

You may already have decided on your plays, but it is wiser not to take too many. Shakespeare and costume plays are not very popular among adults, although Sheridan, Goldsmith and so on may go down well. Modern plays will be more popular, but the royalty will be a consideration. Short plays and variety will probably attract an audience. Remember, however, that conditions will usually be quite unsuitable for elaborate plays, unless you are very experienced in working under difficult circumstances.

Scenery must be extremely simple and easy to erect, but it is wiser to take something, for they may have nothing in the hall. A curtain set is best, for flats are intolerable unless you have a van of your own. The stages are often not more than nine feet high to the roof. It is advisable to take a few floods, which may be hired for a small sum, but do not take large floods, 150w. will be enough, for there will be little current available. On no account tamper with the lighting of a licensed hall unless you know exactly what you are doing. I have seen a good deal of amateur equipment which would be unsuitable for a public hall, and very often the local regulations will be strict.

In conclusion do not be deluded into thinking such a tour will necessarily be a cheap holiday, or that conditions will resemble the ones to which you are accustomed (if you have never toured before). The audiences will be critical and have no personal interest in you, and the stage may make you feel that you cannot even turn round, although many halls have good ones. Whatever you do, eat adequate meals or you will give bad performances through being tired. It is so easy to forget this apparently obvious point in the bustle of getting ready in strange places. And always, take the gloomiest possible view of every prospect, and it may turn out almost enjoyable in the end!

SHEFFIELD PLAYGOERS' SOCIETY

SEASON 1938-39

In the four full-length plays produced during this season the Society has again shown the versatility and enterprise which its members have come to expect of it. The plays chosen were: Bridie's "A Sleeping Clergyman," St. John Ervine's "The First Mrs. Fraser," Shakespeare's "The Tempest," and Hugh Walpole's "The Cathedral."

The first, produced by E. F. Watling, provided some knotty problems of stagecraft, but the setting of the several scenes was contrived, by means of a false proscenium and a system of outer and inner stages, as convincingly and expeditiously as the Society's extremely restricted stage would allow. The producer's decision to divide the part of the three-generational heroine between three actresses perhaps somewhat weakened the continuity of character in these roles, but attractive individual performances were given by Lorna Booth, Edna Earle, and Vera Williams.

"The First Mrs. Fraser" was produced by Madame Helene Blanche, a newcomer to the Society, with a strong cast headed by Molly Edwards and Rowland Moorwood, and a very polished performance of this polished play was given by these and the supporting players. The production was entered for the Buxton Full-length Play Festival, and was awarded second place.

"The Tempest," which was the Society's entry for the B.D.L. Full-length Play contest, was produced in modern dress by Talbot Leak, and was generally voted a successful and interesting addition to the experiments in modern-dress Shakespeare. (Despite the protests of some who would have it that this was not the way to show Shakespeare to children, a matinee for schools was well attended.) This producer, who did "These Mortals" very successfully last year, is particularly helpful in showing the Society how to use lighting and other material effects. His setting, with simple and ingenious changes of detail against a well-lit cyclorama, his costumes, and his beautifully controlled musical effects, were all blended into an impressive and harmonious whole.

In "The Cathedral," under the direction of Denys Edwards, a strong production of Hugh Walpole's full-blooded drama was achieved. The leading part of Archdeacon Brandon was played by C. O. Ellis, whose strong and sincere performance satisfied even those who thought him unsuitably cast. Jean Townrow and David Ryalls made the most of their opportunities as Mrs. Brandon and Canon Ronder, and the Miss Milton of Dorothy Pasley provided one of those happy occasions in which a new recruit to the Society scores a bull's-eye in a small part.

Other activities of the Society have included a one-acter, "The Bureaucrats" by Olive Conway, produced by Rowland Moorwood for the Buxton Festival, and placed second in the comedy class; and a private meeting at which "Fashion and Form," the costume demonstration by Valerie Prentis, Enid Barr, and Richard Southern, was presented. This last, apart from its instructional value to students of costume, was by a long way the most perfect presentation that the Society has been privileged to witness.



UNITY THEATRE CLUB IN "PLANT IN THE
SUN" BY BEN BENGAL. ENTERED FOR
THE B.D.L. FESTIVAL, EASTERN AREA, 1939.



THE BIRMINGHAM GIRLS OLD EDWARDIAN CLUB (DRAMATIC SECTION) IN "HER AFFAIRS IN ORDER" BY MAGDA GAGE BOLTON, ENTERED FOR THE B.D.L. FESTIVAL, WESTERN AREA, 1939.

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

1938—1939

This year the entries in the National Festival amounted to 603, as against 602 last year. As usual we print a complete list of the plays entered in the various areas. Those plays selected to appear in the Divisional Finals are designated by one asterisk, and in the Area Finals by two asterisks.

The Scottish Final was adjudicated (on behalf of The Scottish Community Drama Association) at Inverness by Mr. Murray Macdonald; the Welsh Final at Barry by Mr. Iden Payne; the Western Area Final at Bristol by Mr. Richard Southern and the Eastern Area Final at The Scala, London, by Mr. E. Martin Browne. The Northern Area Final at Liverpool will be adjudicated by Mr. E. Martin Browne.

Of the five plays to appear at the Final Festival to be held at the Scala, London, on Monday evening, May 22nd, the following have been selected. "Shells" by L. du Garde Peach (Scots version), presented by the Stirling Amateur Dramatic Club (who also took first place in the Final Festival of the Scottish Community Drama Association): "Prize Onions" by Eynon Evans, presented by the Tonyfelin Dramatic Society (Welsh Area).

Unfortunately this issue goes to press before the results of the Western, Eastern and Northern Area Festivals are known.

The Howard de Walden trophy will be presented to the successful team by H.M. Minister of Education, The Rt. Hon. Earl de la Warr.

EASTERN AREA

We have had an increase in the number of entries in "B" and "C" Divisions and a decrease in "D" and "E," the latter being due most probably to the Crisis and subsequent occupation of people in A.R.P. work. Considering these points we have had quite a successful season; although in some centres they have affected our finance rather badly, we hope to clear expenses. Total number of entries, 188.

The Divisional Finals were held at Cambridge, Richmond, Scala Theatre London, and Harrow, and were all most successful.

Preliminary Festivals were held at:—

"B" Division. Woodbridge, Clare, Welwyn Garden City, Cambridge, Boston, Hunstanton and Colchester. Adjudicator, Miss Molly Francis.

"C" Division. Haslemere, Aldingbourne, Bexhill, Brighton, Croydon, Richmond and Maidstone. Adjudicator, Mr. G. Campbell Browne.

"D" Division (outer section). Loughton, Wembley, Romford. Adjudicator, Miss Nell Carter.

"D" Division (central section). Fortune Theatre. Adjudicator, Mr. Michael MacOwan.

"E" Division. Harrow, Northampton, Slough, Beaconsfield, Kettering, Abingdon. Adjudicator, Mr. Raymond Birt.

The Area Final was held at the Scala Theatre on May 1st, when Mr. Martin Browne judged three one-act plays and Act I of "Trelawny of the Wells."

"B" DIVISION

The Cromer and Sheringham Players. "Where the Whirlwind Blows," by Essex Dane.

Downham Market Extension Lecture Society.

"There's Money Coming to You," by Peter Florin.

The Poor Peddars. "Smoke Screens," by Harold Brighthouse.

*The Hunstanton Players. "They Went Forth," by H. F. Rubinstein.

The Rodney Dramatic Club. "And Now—The Journey," by Conrad Carter.

The Augustans. "As it Fell upon a Day," by Hilary Wye.

The Bedford D.C. "The Astonished Heart," by Noel Coward.

The Houghton Hall Players. "Thirty Minutes in a Street," by Beatrice Mayor.

The Saffron Walden D.C. "Solomon's Folly," by Sydney Box.

**The Rodney D.C. "Bring Me My Bow," by Sydney Box.

Boston Playgoers' Society. "Circumstantial Evidence," by G. H. Grimaldi.

Osbournby Womens Institute. "The Italian Woman," by Wilfred Grantham.

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

- Ancaster Women's Institute. "A Family Comedy," by Marjorie Bowen.
- Ruskington Women's Institute. "Men are Missing," by Michael Rayne.
- Boston High School Old Girls' Association. "The Illusionist," by Philip Johnson.
- Horbling Drama Club. "Witch's Brew," by Dorothy Macardle.
- Holbeach Women's Institute. "All Night Service," by Bernard Merivale.
- Sleaford Women's Institute. "The Vision at the Inn," by Susan Buchan.
- Dowsby Women's Institute. "The Night of the Fair," by Dudley Hoys.
- Bedford D.C. "Fumed Oak," by Noel Coward.
- Fitzwilliam House A.D.S. "A Farewell Supper," by Arthur Schnitzler.
- Welwyn Drama Club. "At the Fountain," by Ernest Selley.
- Welwyn Folk Players. "The Builders," by Laurence Housman.
- The Shrub End Dramatic Society. "Saul," by Alexander L. Holenid, adapted by P. Wilde.
- Mersea Island D.C. "The Foolishness of God," by Freda Collins.
- The Colchester Stage Society. "Victorian Nights," by Tyrone Guthrie.
- The Nalgo Players. "The Recoil," by Eric Logan.
- North Essex Technical College. "Scampolo," by Dario Niccodemi, translated by Mary Hamilton.
- The Shrub End Dramatic Society. "Window Pains," by D. Stewart.
- *The Colchester Un-Named Society. "The Great Dark," by Dan Totheroh.
- *Connard Players. "Dirge without Dole," by Cedric Mount; "A Travellers Return," by Clemence Dane.
- Seckford Players. "The Sixth Age," by Dudley Symon; "The Foolishness of God," by Freda Collins.
- Claydon Evening Institute. "Night at an Inn," by Lord Dunsany (non-competitive).
- Stowmarket O. and D. "The Lovely Miracle," by Philip Johnson; "Yes and No," by Kenneth Horne.
- Framlingham A.D.S. Excerpts from "Midsummer Night's Dream," by William Shakespeare.
- Leslie Barefoot Players. "Trelawny of the Wells," by Sir A. Pinero; "The Hands of Hardouin," by Jean Sartene.
- Rushmere Dramatic Club. "Fumed Oak," by Noel Coward.
- St. Clement's Church Players. "The Viper," by Mitford Heriz.
- Plomesgate Dramatic Society. "Freezing a Mother-in-Law," by T. E. Pemberton.
- Ipewich Library Players. "Spring Morning," by Conrad Carter.
- Great Cornard Women's Institute. "Far, Far Away," by Philip Johnson.
- Newmarket Dramatic Society. "Housemaster," Act 2, Sc. 1, by Ian Hay.
- Sudbury Group Players. "On Guard for Spain," by Florence Ainsworth.
- Glemsford Women's Institute. "A Jilted Fair," by Dorothy Carr.
- *Canterbury D.S. "Fortieth Man," by Freda Collins.
- *Richmond Shakespearean Soc. "Mirror to Elizabeth," by T. B. Morris.
- **Twickenham D.C. "Refuge," by Frank Hallatt.
- *Maidstone W.E.A. "Rosencrantz and Guildenstern," by W. S. Gilbert.
- Amateur Repertory Co. "St. Joan," by G. B. Shaw.
- Warbleton A.D.S. "Faith in the Mountains," by S. Montgomery.
- Brenchley D.C. "The Bear," by Anton Tchekhov.
- Minlake Players. "Red Velvet Goat," by Josephina Niggli.
- Maidstone W.E.A. "Riders to the Sea," by J. M. Synge.
- Hengist players. "Ask a Policeman," by Frank Whitbourne.
- Mitre Theatre Co. "All for a Song," by Rupert Sutton.
- Hengist Players. "Verdict," by Dorothy Freemantle.
- Stanley Gardens D.S. "Allisons Lad," by B. M. Dix.
- Haslemere Players. "It's Autumn Now," by Philip Johnson.
- Forest Players. "Family Affairs," by Gertrude Jennings.
- Richmond Shakespearean Soc. "Raleigh's Fate," by Robert South.
- Artificer Apprentices. "Sordid Story," by J. A. S. Coppard.
- Curtene Players. "Confutation of Wisdom," by F. Sladen-Smith.
- Teddington Theatre Club. "Willing Spirit," by Esther McCracken.
- Haslemere Players. "Now the Journey," by Conrad Carter.
- Kent County Officers D.S. "Two Gentlemen of Soho," by A. P. Herbert.
- Kingsdown Players. "It's Autumn Now," by Philip Johnson.
- Maidstone D.S. "Ile," by Eugene O'Neill.
- Cudham W.I. "False Nose," by Gertrude Glover.
- Hythe D.C. "Dark Betrothal," by T. B. Morris.
- Kingsdown Players. "Dear Departed," by Stanley Houghton.
- Mountfield A.D.S. "Silver Bullet," by Helen de Zglinitzki.
- Carleon Players. "Strange Meeting," by Albert Cast.
- West Malling D.S. "Comedy of Dumb Wife," by Anatole France.
- Marlowe Group. "I Made You Possible," by Ivor Brown.
- Twickenham D.C. "Members of the Jury," by Stuart Ready.
- Barns Green W.I. "It's Autumn Now," by Philip Johnson.
- Winchelsea Players. "Dear Departed," by Stanley Houghton.
- Woking County School O.G.A. "Distaff Side," by John van Druten.
- Chaldon Players. "Spartan Girl," by A. J. Talbot.
- Haslemere Circle. "The Locked Chest," by John Masfield.
- Petworth W.I. "They Went Forth," by H. F. Rubinstein.
- County Hall Players. "On Dartmoor," by Neil Grant.
- Faygate W.I. "Black Night," by John Bourne.
- Mayfield Players. "Women at War," by Edward Percy.
- Minlake Players. "Budge, Budge Not," by N. K. Smith.

"C" DIVISION

*Adventurers. "Water Party," by Vera Arlett.

EASTERN AREA

Eiffel Tower A.D.S. "Sister Clare," by Laurence Housman.
 All Saints D.S. "Five Characters in Search of a Change," by Hugh Beresford.
 Reculver W.I. "Women at War," by Edward Percy.
 Burpham V.P. "Yellow Sands," by Eden Phillpotts.
 Norbury Players. "Foolishness of God," by Freda Collins.
 Tidebrook W.I. "Eye of the Beholder," by Cyril Grainger.
 Dorking T.W.G. "They Who Laugh Last," by E. A. Edwards.
 Wisborough W.I. "Old Lady Shows Her Medals," by J. M. Barrie.

"D" DIVISION—OUTER SECTION

Acorn D.C. "The Dark Lady of the Sonnets," by Bernard Shaw.
 Alpertown W.I. "Martha and Mary," by M. and S. Box.
 Chiswick Polytechnic D.S. "Unnatural Scene," by K. Davey.
 County Players (Tottenham). Act III, "The Master Builder," by H. Ibsen.
 Gidea Park (St. Michael's) D.S. "Passport to Romance," by H. Brighouse.
 Grays A.T.S. "Hands Across the Sea," by Noel Coward.
 Harold Wood W.I. "White Queen, Red Queen," by T. B. Morris.
 Harringay D.S. "Sons," Original Play by A. L. White.
 Kerwin Players (A Team). "The Foolishness of God," by F. Collins.
 Kerwin Players (B Team). "William's other Anne," by Ivor Brown.
 Loughton A.D.S. "Press Cuttings," by Bernard Shaw.
 Loughton W.I. "The Six Queens of Henry," by M. Price.
 Metropolitan Academy of Music (Ilford) D.S. "Lives o' Men," by J. Corrie.
 Nondescripts A.D.S. (A Team). "It's Autumn Now," by Philip Johnson.
 Nondescripts A.D.S. (B Team). "After all these Years," by Joe Corrie.
 Old Aloysian A.D.S. (Highgate). "In a Local Palace of Justice," by A. J. Talbot.
 Old Brondesburians (A Team). "Paradise Enow," by James Bridie.
 *Old Brondesburians (B Team). "The Bear," by Anton Tchehov.
 *Questors. "Tickless Time," by S. Glaspell and G. C. Cook.
 Reactors. "The Sixth Hour," by W. Grantham.
 Red Triangle Players. "The Queen," by P. A. M. Long.
 St. Edwards (Romford) D.S. "Background," by L. Smece.
 Southend Municipal College. "Members of the Jury," by Stuart Ready.
 Theydon Bois V.D.S. "Unknown Dimension," by H. Penon.
 West Essex Players. "After the Tempest," by G. Treave.
 Wimbledon Players. "Boomerang," by N. Ratcliffe.
 Winchmore Hill A.D.S. "The Talisman," by P. Wilde.

"D" DIVISION—CENTRAL SECTION

Admiralty D.S. "The Old Bull," by B. Gilbert.

Banquithus Players. "Fumed Oak," by Noel Coward.
 Blackfriars Society. "Two Gentlemen of Soho," by A. P. Herbert.
 Book Trade O. and D.S. "Symphony in Illusion," by J. W. Bell.
 Boots (London) A.D.S. (A Team). "Service," Act 1, Scene 3, by Dodie Smith.
 Boots (London) A.D.S. (B Team). "Babes in the Wood," by V. C. Clinton Baddeley.
 Girls' Friendly Society. "The Chimney Corner," by M. E. Atkinson.
 Hicomind D. and M.S. "A Knight came Riding," by C. Roberts.
 *Ibis D. and O.S. "Hands Across the Sea," by Noel Coward.
 John Lewis Partnership D.S. "Ebb Tide," by Robert Lambert.
 L.M.S. Railway (London) D.S. "It's Autumn Now," by Philip Johnson.
 Lyons Club A.D.S. (Teashop Section). "Diana the Hunted," by H. D. Barr.
 Marsham Street Players. "Vindication," by L. J. Hines and F. King.
 Mary Ward Settlement Players. "Fumed Oak," by Noel Coward.
 Midland Bank D.S. "Interrupted," by R. F. Norwood.
 New Play Club. "Accent of Youth," Act I, by S. Raphaelson.
 Northampton Polytechnic D.S. "Lurve," by A. J. Talbot.
 Passengers. "Insomnia," by H. F. Rubinstein.
 Polytechnic A.D.S. "The House with the Twisty Windows," by Mary Pakington.
 Trevescan A.D.C. "It's Autumn Now," by Philip Johnson.
 **Unity Theatre Club. "Plant in the Sun," by B. Bengal.
 War Office D.S. "After the Event," by H. R. Williamson.
 Xaverian Players. "The Barretts of Wimpole Street," Act IV, by R. Besier.

"E" DIVISION

**Guild of Abbey Players. "Trelawny of the Wells," by Pinero.
 Guild of Abbey Players. "The Great Dark," by Totheroh.
 *Oxford Theatre Unit. "Fumed Oak," by Noel Coward; "Miracle at Verdun," by Chlumberg.
 *Northampton Drama Club. "Towie Castle," by G. Bottomley; "Paradise Enow," by J. Bridie.
 *Charity Players, Harrow. "Sordid Story," by J. A. S. Coppard; "Sister Who Walked in Silence," by P. Johnson.
 Hatch End Women's Institute. "The Toy Heart," by P. Macmanus.
 Harrow Congregational Church D.S. "The Sixth Hour," by Wilfrid Grantham.
 St. Aidans Players. "The Meeting," by Hermon Ould.
 Harrow Garden Village D.S. "What would you do?" by Marion Reid-Jamieson.
 Good Companions. "Love on the Dole," by R. Gow and W. Greenwood (Act I).
 Harrow Congregational Church D.S. "Shelter for the Night," by H. Nicholson.
 Alpertown Players. "Crisis," by L. S. Richardson.

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

Hatch End Players. "Unknown Dimension," by H. Penson.
 Marlow Players. "Tovarich" Act I, by J. Deval.
 Mid Bucks Players. "Still Life," by Noel Coward.
 Players Club, Beaconsfield. "Smiling at Grief," by Walter Hudd.
 Richings Players. "In the Zone," by Eugene O'Neill.
 South Bucks D.S. "The Forest of Happy Dreams," by Edgar Wallace.
 Horlicks A.D.S. "It's Autumn Now," by Philip Johnson.
 Peterboro Playgoers. "The Chimney Corner," by M. E. Atkinson.
 Hygram Players. "Noah" Act III, by André Obey.
 Cytringan players. "Tilly of Bloomsbury" Act II, by Ian Hay.
 Guilsborough Women's Institute. "Idols," by P. M. Rees.
 Northampton Catholic A.D.S. "Joint Owners in Spain," by Alice Brown.

WESTERN AREA REPORT, 1939

At the end of last season the constitution of the Western Area was reformed with the aim of unifying the Festival and County organisations; the full Area Committee, comprising both County and Divisional representatives, under the Chairmanship of Mr. W. Bushill-Matthews, assumed general control of the Festival; and a new office, that of Festival Director, was created, carrying in the actual administration of the Festival the same powers as the earlier Chairman of the Festival Committee. Mr. Edmund Davies was elected to this office, and two joint Area Secretaries were appointed, for general and Festival business respectively.

The season's work has, on the whole, been extremely successful, and for the third year in succession an increase of entries is reported, though this is, unfortunately, not common to all Divisions. The process of extending the Festival to barren districts, which has been the main item of the Committee's policy for some years past, continues with the most satisfactory speed; and it is particularly gratifying to note the excellent support and enthusiasm which attends these new Festivals almost everywhere. At the same time some of the disquieting factors of previous years show signs of improvement: the progressive decay of the Festival in large centres of population seems to have been arrested, as increases are reported from both Bristol and Birmingham.

In the Eastern Division the difficulties of extending the Festival have been somewhat aggravated by the political situation, the effect of which is more marked here than further

west. Nine teams entered and performed in two groups, at Leicester and Coventry, being adjudicated by Mrs. Margaret Marshall. The Divisional Final was held at Leicester on March 4th, with Mr. F. Sladen-Smith as adjudicator, and the Vaughan Players passed on to the Area Final for the third year in succession. Mr. H. Y. Timson has been elected Divisional Secretary on the resignation of Miss Carden.

The Midland Division reports the most successful year in its history. In the first place, the total number of entries reached the record number of 69. Increases took place in all the Groups except one, and in addition two new Groups were established, at Stafford and Stoke-on-Trent. Not only this, but nearly all the Group Festivals have met with increased public support, and the goodwill of the Wolverhampton Dramatic Federation has been tangibly expressed by an invitation to hold next year's Divisional Final in their new hall. The greatest credit is due to the new Divisional Secretary, Mr. J. Stanley Williams, for the success of his first year's work. In this Division the preliminary festivals were divided between two adjudicators, Mr. Oliver Raphael and Mr. John Fernald; the Divisional Final, held at Birmingham on April 1st and comprising six teams, was adjudicated by Mr. William Armstrong.

The Central Division also shows a slight increase of entries, though not equalling its previous best. There were, however, several encouraging features in the year's work: particularly the opening of two new centres, at Yeovil and Bridgwater. These Festivals were exceptionally successful, both artistically and financially, and enthusiasm, both here and elsewhere, was most gratifying: at one Festival an experienced official compared the atmosphere to that of a Cup Final. Taunton, Frome, Cirencester and Salisbury also staged successful festivals (besides the County Finals of the Somerset and Gloucestershire R.C.C.'s) and in Bristol there was an increase of entries. Mr. C. B. Purdom adjudicated the preliminary round, and the Divisional Final, in which eight teams appeared at Taunton on April 1st, was adjudicated by Mr. F. Sladen-Smith.

In the Southern Division there were sixteen entries, of which one had to withdraw at the last moment. Group Festivals were held at Weymouth, Lymington and Bournemouth; the response from the Southampton and Portsmouth districts was less, probably owing

WESTERN AREA

to the claims of National Service. In Bournemouth an encouraging factor was the number of teams new to the Festival, one of which reached the Area Final. New ground was broken at the Divisional Final, which was held in the fine new theatre recently completed at Christchurch. Miss Molly Francis was the adjudicator of the preliminary round, and Mr. Leo Crainford of the Final.

The Western Division reports exactly the same entry as last year—25 teams, of which one withdrew. It is pleasant to record a revival of interest in Exeter, where six teams, drawn from five societies, appeared, and of the six plays presented, no fewer than four were original. Festivals were also held at St. Ives, St. Austell, and for three sessions at Plymouth. The Divisional Final will again occupy two successive evenings—April 21st and 22nd—at Plymouth, and will include six plays. The adjudicator of the preliminary round was Mr. Jack Wilton Anstey, and of the Final, Mr. G. F. Campbell-Browne.

The Area Final was on Saturday, April 29th, at the Victoria Rooms, Bristol. Seven teams took part—two each from the Midland and the Central Divisions, and one each from the other three. Of the seven teams, three are new to the Area Final (two of them being newcomers to the Festival altogether), one comes to the Final for the second and two more for the third successive year. The adjudicator was Mr. Richard Southern.

CENTRAL DIVISION

West Somerset Group

- *Taunton Thespians. "Tovarich" (Act I), by Jacques Deval; "Hay Fever" (Act I), by Noel Coward.
- Hardly Hodder Players. "Autumn Gold," by Wilfred Westlake.
- Weston-super-Mare D.S. "The Third Adventure," by Paul Denning.
- *Bridgwater Red Triangle Players. "Love Magic," by G. M. Sierra; "In the Tunnel," by Roy Jordan.
- Bridgwater Drama Hall Players. "Believe it or Not," by Helena Morton (withdrawn).

East Somerset Group

- *Waverley D.C. (Frome). "A Piece of China," by Conrad C. Carter; "We Regret to Announce," by Norman Ryder.
- Frome School of Art Dramatic Class. "Dark Betrothal," by T. B. Morris.
- Beacon Players (Yeovil). "The Bishop's Candlesticks," by Norman McKinnel.
- **Amateur Players of Sherborne. "It's Autumn Now," by Philip Johnson.

Yeovil Literary and Dramatic Society. "Druid's Ring," by T. B. Morris; "The Man who wouldn't go to Heaven," by F. Sladen-Smith.

Gloucestershire and Wiltshire Group

- Harris D.S. (Calne). "The House with the Twisty Windows," by Mary Pakington.
- Ciceter D.C. "Storm over Wicklow," by Mary Manning; "Mr. Sampson," by Charles Lee.
- Codford Amateurs. "Odds all Even," by Norman Leven.
- *Salisbury A.D.S. "Queens of France," by Thornton Wilder.
- South Wilts Teachers' D.S. "It's Autumn Now," by Philip Johnson.
- Marlborough A.O. and D.S. "Hiss the Villain," by A. R. Taylor and W. E. Cossons.

Bristol Group

- Bristol W.E.A. Players. "Antony and Cleopatra" (Act V., Sc. 2), by Shakespeare; "On the High Road," by Anton Tchekhov.
- Dramedy Club. "Vindication," by L. J. Hines and Frank King; "Futility," by Douglas Powell.
- Clifton Arts Club. "Lady Godiva," by C. M. Haines.
- **Bristol Drama Club. "The Roll of the Drum," by Cyril Roberts.

See also page 127.

EASTERN DIVISION

Leicester Group

- Wycliffe Players. "The Great Dark," by Dan Totheroh.
- Wyggeston Boys' School D.S. "Thread o' Scarlet," by J. J. Bell.
- *Westcotes Drama Society. "Sam Pilgrim's Progress," by A. Northfold.
- **Vaughan Players. "Dirge Without Dole," by Cedric Mount.

Coventry Group

- *St. George's Players. "The Willing Spirit," by by Esther McCracken.
- St. Thomas' A.D.S. "The Dear Departed," by Stanley Houghton.
- St. Paul's Thespian Society. Scenes from "As You Like It," by Shakespeare.
- Cathedral Mimmers. "The Kingdom of God," Act I, by G. M. Sierra.
- *Coventry Co-operative D.S. "The Flaw," by Cyril Roberts.

MIDLAND DIVISION

Birmingham Group

- Hubertians A.D.S. "The 300th Performance," by Stephen Barnett.
- Lucas D.S. "The Happy Man," by Margaret Irwin.
- Saltley Secondary School O.S.A. D.S. "The Cellar Door," by R. Elwyn James; "The Spartan Girl," by A. J. Talbot.
- Camp Hill Old Edwardians. "It's Autumn Now," by Philip Johnson; "Tangled Skeins," by Hermon Ould.
- Old Halesonians A.D.S. "One Greater than These," by Stanley Perring.
- Birmingham Insurance Institute. "The Black Cabinet," by Aubrey Feist.

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

Mitchells and Butlers D.S. "The Will," by J. M. Barrie.

The Nonentities. "Little Sister," by Kenneth Rose; "Paul Jones," by Kenneth Rose.

Birmingham Thespians. "I Cannot See What Flowers," by Dudley Simon; "In the Drought," by J. du Plessis.

**Birmingham Girls' Old Edwardian Club (D.S.) "Her Affairs in Order," by Magda Gage Bolton.

Hereford Group

Mansel Lacy W.I. "The Hypochondriac," by Molière.

Tupsley W.I. "Get it at Denby's," by Bernard Merivale.

Buckholt Players. "Persons About to Marry," by Miriam Pritchett.

Ledbury Players. "Dark Betrothal," by T. B. Morris.

Ashperton and Canon Frome W.I. "The Five-Pound Piece," by Bernard Merivale.

Bridstow W.I. "Fire Below," by L. J. Hines and Frank King.

Colwall W.I. "The Lesson," by D. C. Salaman.

Huntington W.I. "Cocktail Time," by Grace Kennelly.

**Hereford Y.M.C.A. Players. "This Earth is Ours," by W. Kozlenko; "The Sixth Hour," by Wilfred Grantham.

Hereford Community Players. "Behind the Lace Curtains," by Esther McCracken.

Welsh Newton A.D.S. "Crime in the Village," by Miriam Pritchett.

Orleton W.I. "The Countess's Pearls," by E. R. Faraday.

Eastnor and District W.I. "Lead a Horse," by J. Cunningham Green; "Our Lad," by Herbert Ingham.

Barnhouse Players. "Altar Piece," by Emanuel Levy.

Tupsley W.I. Scenes from "Much Ado About Nothing," by Shakespeare.

Withington Players. "Willow, Woe is Me," by Dorothy Carr.

Shrewsbury Group

*Shrewsbury D.S. "An Auguste's December," by Fred Franklin; "Late Harvest," by Hugh Woodhouse.

Wellington Townswomen's Guild. "White Queen, Red Queen," by T. B. Morris.

Clunbury Players. "He Boxed Her Ears," by Ida Gandy.

Oldbury W.I. "A Room in the Tower," by Hugh Stewart.

Y.M.C.A. (Wellington) Players. "Rosamond," by John Pollock.

Stafford Group

Mrs. Nesfield-Cookson's Players. Scenes from "Twelfth Night," by Shakespeare.

Corporation St. Old Scholar's Club (Girls). "Sanctuary," by Phoebe Rees.

Walton W.I. "The Great Dark," by Dan Totheroh.

Five Towns Players. "The Foolishness of God," by Freda Collins.

C.E.L.S. Dramatic Club. "The Scarlet Baron's Wooing," by Alan and Marjorie Thomson.

Edwardians' A.D.S. "The Last Rib," by Cyril Roberts.

Stoke-on-Trent Group

St. Dominic's High School. "One Morning Very Early," by Philip Johnson and Howard Agg.

Newcastle High School. "The Old Lady Shows Her Muddles," (anon.).

*Five Towns Players. "Fumed Oak," by Noel Coward; "It's Autumn Now," by Philip Johnson.

Brownhills High School. Excerpt from "Prunella," by Laurence Housman and Granville-Barker.

Orme Girls' High School. "The Helping Hands," by Gertrude Jennings.

Barlston and Tittensor W.I. D.S. "Women at War," by Edward Percy.

Rambler's D.S. "St. Michael Comes to Shepherd's Bush," by James Parish.

Walsall Group

Spencer Players. "Bring Me my Bow," by Sydney Box.

Bloxwich Players. "On the High Road," by Anton Tchekhov.

*Walsall Co-operative Players. "The Tree," by Sydney Box.

Worcester Group

Stourport Townswomen's Guild (D.S.) "Members of the Jury," by Stuart Ready.

The Nonentities. "Easy Money," by Kenneth Rose; "December Harvest," by Kenneth Rose.

*Ottley D.S. "The Spartan Girl," by A. J. Talbot; "Shall we Join the Ladies?" by J. M. Barrie;

"Danse Macabre," by Muriel and Sydney Box.

St. Martin's D.S. "Right of Search," by Ian Hay.

Chaddesley Corbett W.I. "The Bride," by Gertrude Jennings.

Worcester College for the Blind D.S. "Campbell of Kilmoat," by J. A. Ferguson.

The Philanderers. "An Evening on Dartmoor," by Neil Grant.

Brackenhill Players. Scenes from "The Merchant of Venice," by Shakespeare.

SOUTHERN DIVISION

Bournemouth Group

Howard Players. "Poison Party," by F. Sladen-Smith.

Bournemouth Drama Club. "White Queen, Red Queen," by T. B. Morris.

*Boscombe Players. "Her Affairs in Order," by Magda Gage Bolton; ("The Storm," by John Drinkwater, withdrawn).

**Hamilton Players. "The Veil Lifts," by Essex Dane.

Westcliffe Townswomen's Guild. "The Crypt," by Liliane Clapot.

Weymouth Group

Weymouth D.C. "We do it for Love," by Terence Bowen; "Fish out of Water," by Keith West and J. M. Vilboeuf; "The Monstrous Regiment," by William Rose.

Marnhull Players. "The Happy Journey to Trenton and Camden," by Thornton Wilder.

*The Barbarians. "A Night at an Inn," by Lord Dunsany.

Blandford O. and D.S. "Man Lost," by Peggie Burgess.

WESTERN AREA

Lymington Group

- Peter Quince Players. "Unholy Night," by Beatrix Farrer.
 *Lymington Players. "Official Announcement," by Eleanor Elder; "How he Lied to her Husband," by George Bernard Shaw.
 Heathcote Players. "King Argimenes and the Unknown Warrior," by Lord Dunsany.

WESTERN DIVISION

Exeter Group

- *Exeter Drama League. "Love and how to Cure it," by Thornton Wilder.
 The '36 Club. "The Blue Bottle," by A. J. Coles; "Scream Little Lady," by Norman Taylor.
 Victoria Park Players. "The Net," by E. M. Gate.
 Exeter Repertory Co. "The Flaw," by Cyril Roberts.
 Bovey Tracey A.D.S. "Traveller's Joy," by Dorothea Street.

St. Austell Group

- Old Austellians A.D.S. "St. Michael Comes to Shepherds Bush," by James Parish; "Altar Piece," by Emmanuel Levy; "Crab-Apple Harvest," by M. E. Atkinson.
 (Redruth Players Club. "Fumed Oak," by Noel Coward, withdrawn.)

St. Ives Group

- *St. Ives Arts Club. "After the Tempest," by Geoffrey Trease; "Over the Teacups," by Percival Wilde; "Paradise Enow," by James Bridie; "Waiter," by Sydney Box.

Plymouth Group

- *Plymouth Shakespeare Society. "Judgment Day," (Act III, Sc. 1), by Elmer Rice; "End and Beginning," by John Masefield.
 *Plymouth Arts Club. "The Red Velvet Goat," by Josephina Niggli; "The Little Father of the Wilderness," by Austin Strong.
 **The Tamaritans. "Spring in Winter," by Irene Hall.
 Bodmin A.D.S. "Coffee for Two," by H. Leslie.
 Plymouth Co-operative Players. "Circumstantial Evidence," by G. H. Grimaldi.
 Old Suttonians A.D.S. "Family Album," by Noel Coward.
 Launceston O. and D.S. "Family Album," by Noel Coward.
 Meavy Village D.S. "Tangled Skeins," by Hermon Ould.
 *Stoke Drama Club. "The Second Visit," by John Bourne.

CENTRAL DIVISION—continued

Gloucestershire Rural Community Council

- Wotton Players. "The Italian Woman," by Wilfred Grantham.
 Perryway Players. "Mrs. Waterbury's Millennium," by James Bridie.
 *Edge A.D.S. "The Hands of Hardouin," by Jean Sartene.
 Matson Players. "The Bear's Nest," by Patricia M. Donahue.

Somerset Rural Community Council

- Over Stowey W.I. Players. "Stratagems," by F. Austin Hyde.

- Nailsea Players. "The Master of the House," by Stanley Houghton.
 Street Players. "A Case of Arson," by H. Heijermans.
 Roadwater Village Players. "Flood Time," by D. C. Salaman.
 *North Somerset Players. "Lovely Lady," by Walter Knight.

NORTHERN AREA

The apparent reduction in interest in the Festival last year has not been continued, the entries in all centres being at least equal to those of last year, with the single exception of East Lancashire and Cheshire. In this Division, where the Festival has never flourished, it was found impossible to organise a preliminary Festival at all, apart from that of the Fine Cotton Spinners and Doublers' Association, which was conducted with its usual efficiency, and with a marked increase in the standard of the plays presented. The League is indebted to this faithful friend, for maintaining interest in the Community Theatre Festival in this otherwise derelict area.

The adjudication has given general satisfaction, and in no single case is there any serious complaint. We venture to hope that, this greatest difficulty of the Festival having been solved, its value will be more widely appreciated, and entries will increase in future years.

It is interesting to note that the Full Length Play Contest, which was conducted in the Northern Area concurrently with the Community Theatre Festival, has had no adverse effect on it whatever. Several teams have competed in both, and there is no single case in which a team which competed in the Community Theatre Festival last year has forsaken it this year for the Full Length Play Contest. It is quite evident that there is a demand for both types of Festival.

NORTHERN GROUP

CUMBERLAND DIVISION

- *The Brampton Players. "The Apple Tree," by Harold Brighouse.
 Workington Playgoers' Club. "The Hands of Hardouin," by Jean Sartene, translated from the French by Winifred Katzin.
 Caldbeck Drama Group. "Mr. Sampson," by Charles Lee.
 The People's Theatre Guild. "Fugue for Pan Pipes," by James Wallace Bell.
 Cockermouth W.E.A. Players. "Unnatural Scene," by Kathleen Davey.
 Brampton Players. "They Went Forth," by H. F. Rubinstein.

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

WESTMORLAND DIVISION

Crook Dramatic Society. "The Fugitive," by V. Targuse.
 Staveley Players—Team "A." "It's Autumn Now," by Philip Johnson.
 Old Hutton Dramatic Society. "Aunt Maria's Wireless," by Mabel Constanduros (Non-competitive).
 Kendal Conservative Dramatic Society. "The 300th Performance," by Stephen Barnett.
 Staveley Players—Team "B." "The Magic Suit," by Maurice Moisewitsch.
 Windermere School Dramatic Society. "The Village Conjuror," by Laurence Housman (Non-competitive).
 Milnthorpe Dramatic Society. "Mate in Two," by James R. Gregson.
 "Kendal Dramatic Society. "Far, Far Away," by Philip Johnson.

FURNESS DIVISION

The Abbey Players. "The Spartan Girl," by Euripides, adapted by A. J. Talbot.
 Hawkshead Women's Institute. "The Hat," by Editha Blaikley.
 Dowdales Drama Group. 1st Act, "The Cradle Song," by Gregorio and Maria Martinez Sierra.
 Outsiders, Team A, Ulverston. "Husband for Breakfast," by Ronald Elwy Mitchel.
 Askam Drama Group. "Children of Darkness," by Joe Corrie.
 1st Ulverston Rangers Girl Guides. "Far, Far Away," by Philip Johnson.
 Barrow Amateur Operatic and Dramatic Society. "The Distant Drum," by Philip Johnson.
 Torver Drama Group. "Comfortable Like," by B. Wylbert R. Kemp.
 J.O.C. Social Centre Drama Society, Barrow. "The Recoil," by E. Logan.
 "Old Scholars Dramatic Society, Ulverston. "Playgoers," by A. Pinero.
 Outsiders Team B. "Rizzio's Boots," by Hal. D. Stewart.
 Barrow Amateur Operatic and Dramatic Society (B). "It's Autumn Now," by Philip Johnson.
 Students' Dramatic Club. "Get Out of Your Cage," by Mary Plowman.
 Outsiders, Team C, Ulverston. "Dark Betrothal," by T. B. Morris.
 Skelwith Bridge Drama Group. "To-day of all Days," by Philip Johnson.
 The Unity Theatre Players, Barrow. "Festival Night," by W. Butterworth.

NORTHUMBERLAND COUNTY DIVISION

Northern Dramatic Society. "Ye Nivor Can Tell," by Eleanore P. Southern.
 High Heaton Tenants Association. "Outward Bound," Act I, by Sutton Vane.
 Central Newcastle High School Old Girls Dramatic Club, Team "B." "Pride and Prejudice," Act I, Scene I, by Helen Jerome.
 Pentland-Robson Dramatic School, Team "A." "Charles and Mary," Act I, Scene I, by Joan Temple.
 Central Newcastle High School Old Girls Dramatic Club, Team "A." "Members of the Jury," by Stuart Ready.
 Bywell Players. "Symphony in Illusion," by James Wallace Bell.

*Pentland-Robson Dramatic School, Team "B." "Deidre," by W. B. Yeats.
 Left Book Club Theatre Guild. "Plant in the Sun," by Ben Bengal.
 Bishopsgate House Players. "It's Autumn Now," by Philip Johnson.
 Scotswood House Players. "In the House of Despair," by Ida Gandy.
 Northumberland House Players. "Family Album," by Noel Coward.
 Jarrow Women Welfare Players. "Riders to the Sea," by J. M. Synge.

North Riding

Pickering Women's Institute. "The Old Lady Shows Her Medals," by J. M. Barrie.
 East and West Ayton Women's Institute. "The Flood," by M. Jenkinson.
 Rillington Women's Institute. "Heaven on Earth," by Philip Johnson.
 Easingwold and District Drama Group. Team A. "The Family Comedy," by Marjorie Bowen.
 Easingwold and District Drama Group, Team B. "Waterloo," by A. Conan Doyle.
 Easingwold Evening Institute Drama Class. "Heaven on Earth," by Philip Johnson.
 Marske Drama Circle. "Be Sure Your Sex Won't Find You Out," by Sydney Box.
 Marske Women's Institute Players. "A Room in the Tower," by Hugh Stewart.
 Middlesbrough P.O. Telephone A.D.S., Team B. "On Dartmoor," by Neil Grant.
 Ormesby Drama Circle, Team B. "Playgoers," by A. W. Pinero.
 Old Catterick Drama Group. "Druid's Ring," by T. B. Morris.
 Middlesbrough Drama Group. Scenes from "Henry VIII," by W. Shakespeare.
 Ormesby Drama Circle, Team A. "Joint Owners in Spain," by A. Brown.
 Middlesbrough Settlement Players. "The Last War," by Neil Grant.
 Guisborough Thespians. "The Lady with the Lamp," Act 2, Scene iii, by R. Berkeley.
 Middlesbrough P.O. Telephone A.D.S., Team A. "Sunday Costs Five Pesos," by Josephina Niggli.
 Constantine Tech. College A.D.S. "The Waxen Man," by Mary Reynolds.
 **Scarborough Thespians, Team A. "Saint Joan," Scene i, by G. B. Shaw.
 Scarborough Thespians, Team B. "The Invisible Duke," by F. Sladen-Smith.
 St. Martin's Players. "The Sixth Hour," by W. Grantham.
 *The Innominate Players. "It's Autumn Now," by Philip Johnson.
 Old Maltonians D.S., Team A. "Sunday Costs Five Pesos," by Josephina Niggli.
 Old Maltonians D.S., Team B. "The Road of Poplars," by V. Sylvaire.
 Wellburn D.S. "The Holy Crown," by E. Aylan.
 New Earswick D. & O.S. "No One Knows Everything," by H. Morton Howard.

East Riding

Alexandrian D.C. "Dark Betrothal," by T. B. Morris.
 Hull Electricity Recreation Club D.S. "Dirge without Dole," by C. Mount.



"EALASAIÐ": CHORIC PLAY BY GORDON BOTTOMLEY.

Production by Falkirk High School Former Pupils' Dramatic Circle (Duncan Clark): Scottish Community Drama Association Festival, Falkirk, February 15th, and Edinburgh, March 11th, 1939.

The play is based on the story of a 16th century Maclean of Duart in the Isle of Mull, causing his wife, Lady Ealasaid Maclean, to be marooned on a rocky islet in the Sound of Mull that is submerged at high tide. The scene represents Ealasaid (Betty Clark) abandoned on the islet at nightfall: it is low tide and the Chorus of Waves is quiet at her feet: a counter-Chorus of Sea-swallows (young girls' voices) is trying to warn her of her danger.



SCENE FROM "NOAH" BY ANDRÉ OBEY, AS
PRODUCED BY MR. TYNAN FOR THE
HYGRAM PLAYERS, KETTERING.

NORTHERN AREA

*Hull Garrett Players. "It's Autumn Now," by Philip Johnson.
 Sharrah Drama Club. "Unknown Dimension," by H. Penson.
 Sutton-on-Derwent Drama Group, A. "Riders to the Sea," by J. M. Synge.
 Sutton-on-Derwent Drama Group, B. "Mystery Cottage," by B. Merivale.
 Wressle Drama Group. "Heard in Camera," by E. Dane.
 Cherry Burton Drama Group. "Quality Street" Act I, by J. M. Barrie.
 Driffeld Church A.D.S. "Number Ten," by Muriel and Sydney Box.
 Holme Players. "Oliver Twist," Act I, sc. I, by E. Barber (based on Dickens).
 Market Weighton A.D.S. "Root of all Evil," by M. Wood.
 Birdsall D.S. "In the Mist," by A. Gittins.
 York Drama Group, A. "Double Demon," by A. P. Herbert.
 York Drama Group, B. "Godstow Nunnery," by L. Binyon.

Lindsey

Tealby Church Mummers. "All Night Service," by Bernard Merivale.
 Welton Drama Group. "Joint Owners in Spain," by Alice Brown.
 Tealby Church Mummers. "At Five O'Clock," by C. C. Carter.
 Keddington and Louth Park W.I. "The Jilted Pair," by Florence Ainsworth.
 Brigg High School Old Girls' Society. "Hawk's Well," by W. B. Yeats.
 Cleethorpes A.D.S. "The Double," by R. Johnson.
 Messingham Drama Group. "The Poacher," by J. O. Francis.
 Cleethorpes A.D.S. "Playgoers," by Sir Arthur Pinero.
 North Kelsey Drama Group. "The Sixth Hour," by Wilfred Grantham.
 Waltham Drama Group. "Trifles," by S. Glaspell.
 Lindsey Players. "Dark Betrothal," by T. B. Morris.
 Waltham Drama Group. "Privy Council," by W. P. Drury.
 Louth Playgoers. "It's Hard to Grow Old," by L. J. Hines.
 Grimoldby Players. "T'owd Rector," by H. L. Parr.
 Laceby Drama Group. "Idols," by P. M. Rees.
 Granthorpe A.D.S. "The Caretaker," by R. de Cordova.
 Alford Drama Group. "Mid Victorian Trifle," by Barbara Shaw.
 *Alford Drama Group. "Altar Piece," by Emmanuel Levy.
 Aby Drama Group. "The Farmers of Weatherbury," adapted by J. Corke from T. Hardy's "Far from the Madding Crowd."
 Sutton Drama Group. "A Privy Council," by W. P. Drury.
 Gainsborough High School. "Mirror to Elizabeth," by T. B. Morris.
 Haxey Drama Group. "Five Characters in Search of a Change," by H. Beresford.
 Gainsborough Grammar School. "The Recoil," by Eric Logan.
 Messingham Drama Group. "The Doubtful Misfortune of Li-Sing," by Neil Tuson.

WEST LANCASHIRE AND CHESHIRE COUNTY DIVISION
 Littlewood's Sports and Social Club. "The Borderline," by D. Gordon Wright.
 Liverpool Co-operative Society D.S. "The Spinsters of Lushe," by Philip Johnson.
 Liverpool Jewish Girls' Club. "A Room in the Tower," by Hugh Stewart.
 Cuddington and Sandiway Women's Institute. "Mirror to Elizabeth," by T. B. Morris.
 Littlewood's Sports and Social Club. "Derelict," by Philip Johnson.
 Liverpool Co-operative Society D.S. "A Bit of War," by Harold Brighthouse.
 Delta Players. "The Simmons Contract," by Harold King.
 *Beechcroft Players. "Bring Me my Bow," by Sydney Box.
 **Littlewood's Sports and Social Club. "The Hands of Hardouin," by Jean Sartene.
 Liverpool Co-operative Society D.S. "Hewers of Coal," by Joe Corrie.
 Birkenhead Sec. School O.G.D.S. "Riders to the Sea," by J. M. Synge.
 Memorial Church Players (Wallasey). "The Magic Suit," by Maurice Moisewitsch.

West Riding.

Barnsley High School for Girls, No. 2. "The Hour Glass," by W. B. Yeats.
 Barnsley Social Service Centres (Drama Group). Abridged version of Act 1 from "Shadows of Strife," by John Davison.
 The Barnsley Playgoers Society. "My Lady's Arms," by Lal Norris.
 The Vernon Players. "We do it for Love," by Terence Bowen.
 Barnsley High School for Girls, No. 1. "An Assyrian Afternoon," by F. Sladen-Smith.
 *Barnsley Y.M.C.A. Dramatic Society. "Lives o' Men," by Joe Corrie.
 Woolley Colliery Amateurs. "The Weston Mystery," by I. M. Loft.
 Otley Charity Players. "Vacation," by Philip King.
 Scriven Women's Institute. "Richard II," Act V, Scenes 2 and 3, by William Shakespeare.
 Ripon W.I. Players. "All on a Summer's Day," by Howard Agg.
 The Malham Players. "How, Now, Brown Cow," by Gertrude Jennings.
 The Burley Players. "A Bit o' Laikin," by Dorothy A. Rowland.
 The Austwick Drama Group. "Hands Across the Sea," by Noel Coward.
 The Bradford Q.E.D. Players. "The Willing Spirit," by Esther McCracken.
 The Guild of St. Oswald's Players (Guisley). "Mr. Sampson," by Charles Lee.
 *Montague Burton Dramatic Society. "They Went Forth," by H. F. Rubinstein.
 Halifax Thespians Green Room Club. "The Confutation of Wisdom," by F. Sladen-Smith.
 Holme Valley Comedy Players. "Kill or Cure," by George Taylor.

EAST LANCASHIRE AND CHESHIRE FINE COTTON
 SPINNERS AND DOUBLERS' ASSOCIATION, LTD.
 The Richard Harwood A.D.S. "Mirror to Elizabeth," by T. B. Morris.

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

The Hector Christie A.D.S. "Jonathan's Day," by Horace Flather.
 The Houldsworth and Reddish A.D.S. "Cure for Cold Feet," by Maud Cassidy and Peter Coke.
 The Central Office A.D.S. "Sunday Costs Five Pesos," by Josephina Niggli.
 The Lymefield A.D.S. "Heaven on Earth," by Philip Johnson.
 The Bollington A.D.S. "Sanctuary," by Phoebe M. Rees.
 *The Stockport A.D.S. "It's Autumn Now," by Philip Johnson.

CITY OF NOTTINGHAM

Nottingham Co-operative Dramatic Society. "Love and Uncle Henry," by H. Penson.
 *Nottingham Amateur Dramatic Club. "Murder Trial," by Sydney Box.
 Boots' Amateur Dramatic Society. "Mr. Hackett's Alibi," by H. V. Purcell.
 Nottingham Playgoers' Club. "Behind the Lace Curtains," by Esther McCracken.
 The Pageant Players. "Bring Me my Bow," by Sydney Box.
 St. Paul's Dramatic Society. "Dark Betrothal," by T. B. Morris.
 St. Mary's Amateur Dramatic Society. "It's Autumn Now," by Philip Johnson.
 Phoenix Players. "Fumed Oak," by Noel Coward.
 Nottingham Playgoers' Club. "The Italian Woman," by Wilfrid Grantham.
 The Clarendon Players. "White Queen, Red Queen," by T. B. Morris.
 St. Paul's Dramatic Society. "Thirst," by J. J. Bell.
 The Pageant Players. "The Spartan Girl," by A. J. Talbot.

NOTTS R.C.C.

Cuckney Players. "In the Mist," by Anthony Gittins.
 Kingston-on-Soar A.D.S. "Riders to the Sea," by J. M. Synge.
 Misterton Players. "Ardvorlich's Wife," by Gordon Bottomley.
 Woodborough Players. "Cabinet Minister's Fire-side," by A. J. Talbot.

DURHAM DIVISION

Bensham Grove Players. "The Dark Lady of the Sonnets," by G. B. Shaw.
 Chester-le-Street Dramatic Society. "Othello," by William Shakespeare.
 *Durham Dramatic Society. "The Showing up of Blanco Posnet," by G. B. Shaw.
 Gateshead Progressive Players. "After all those Years," by Joe Corrie.
 Mrs. F. L. Armstrong's Amateur Dramatic Society. "Jules."
 Murton Community Players. "It's Autumn Now," by Philip Johnson.
 Rock House Players. "A Hundred Years Old" (Act I), by S. and J. A. Quintero.
 St. Aiden's Players, Roker. "Campbell of Kilmohr," by J. A. Ferguson.
 **Sunderland Drama Club. "While of Unsound Mind," by Nan Richenberg.

Sunderland Jewish Dramatic Society. "Hay Fever," by Noel Coward.
 Sunderland Tramway Players. "Menace of the years," by Westovian Dramatic Society. "Rizzio's Boots," by Hal. D. Stewart.

DERBYSHIRE DIVISION

Sheffield University Union Dramatic Society. "Crisis," by Peter McLeod.
 The Settlement Players. "The Door on t'Chain," by F. Carmichael Brunton.
 Chesterfield Caledonian Players. "Campbell of Kilmohr," by J. A. Ferguson.
 The Old Taptontians' Society. "The Spartan Girl" (A Doubtful Tragedy by Euripides), by A. J. Talbot.
 The Settlement Players. "No One Knows Everything," by F. Morton Howard.
 Chesterfield Playgoers' Society. "The 300th Performance," by Stephen Barnett.
 Lea and Holloway Dramatic Society. "The Dark Lady of the Sonnets," by G. B. Shaw.
 Chesterfield W.E.A. Dramatic Society. "Mrs. Grundy comes to Tea," by L. du Garde Peach.
 **Sheffield Left Theatre Club. "The Rehearsal," by Albert Maltby.
 High Tor Players. "Potbound," by Lilian Smee.
 *Peacock Players (Bakewell). Five scenes from "Richard II," by William Shakespeare.

SCOTLAND

The Thirteenth Festival of Community Drama has on the whole been a very satisfactory one. Entries totalled 361, which showed an increase of 12 on last year's figure. A total entry of 123 teams in the South West Division is the highest ever reached in that or any other Division. British Drama League Festival entries numbered 50, a small decrease from last year's total of 56. Seven entries were received from Clubs for the Unemployed, including one from a team of Sudeten German Players which performed at Alloa. Entries from Scottish Women's Rural Institutes totalled 61, an increase of 3 on last year's figure, and a special S.W.R.I. Final Festival Session for the award of the Anstruther-Gray Trophy was held in Stirling on April 12th.

Thirty-one teams entered Original Plays. 105 Preliminary Festival Sessions were held at 41 centres.

Divisional Festivals were held as follows :-

Centre	Teams	Adjudicator
Edinburgh	10	L. A. G. Strong
Stirling	7	L. A. G. Strong
Glasgow	17	Malcolm Morley
Elgin	9	Evan John
Dingwall	15	David M. Baxter

SCOTLAND

Ten teams appeared at the Scottish Final Festival which was held this year in the Empire Theatre, Inverness, on April 13th, 14th and 15th, before Mr. Murray Macdonald as Adjudicator.

The winning team was Stirling Amateur Dramatic Club in "Shells," by L. du Garde Peach (Scots version), and the runner-up was the Glasgow Players in "The Dreamy Kid" by Eugene O'Neill.

As the Stirling Amateur Dramatic Club is affiliated to the British Drama League, it will represent Scotland at the Final of the British Drama League Community Theatre Festival in London at the end of May.

The winning play was broadcast on the Monday evening following the Festival.

SCOTTISH (B.D.L.) ENTRIES

- *Albert Dramatic Circle, Edinburgh. "The Cradle Song," Act I, by G. and M. Martinez Sierra.
- Ardeer Recreation Club (Dramatic Section). "In the Tunnel," by Roy Jordan.
- Ayr Amateur Players. "The Black Cabinet," by Aubrey Feist.
- Banff Dramatic Society. "The Recoil," by Eric Logan; "The Black Cabinet," by Aubrey Feist.
- Barr and Stroud Dramatic Club, Glasgow. "Joe," by Jane Dransfield; "A Piece of China," by Conrad C. Carter.
- *B.C.I. Players Dramatic Club, Edinburgh. "Mirror to Elizabeth," by T. B. Morris; "It's Autumn Now," by Philip Johnson.
- Beardsen Dramatic Club. "Tovarich," Act I, Scene I, by Jacques Deval. (Adapted by Robert E. Sherwood.)
- *Blue Triangle Players, Kirkcaldy. "Abraham Lincoln," Scene III, by John Drinkwater; "The Lady with the Lamp," by R. Berkeley.
- Colinton Musical and Dramatic Society. "Shelter for the Night," by Helen Nicholson; "Guild Outing," by Andrew Anderson.
- Corstorphine Literary Association Players. "Five at the George," by Stuart Ready.
- *Dumfries Guild of Players. "The Dark Lady of the Sonnets," by G. Bernard Shaw.
- *Falkirk High School Former Pupils Dramatic Circle. "Ealasaid," by Gordon Bottomley.
- Gatehouse Dramatic Club. "Barren," by Constance Powell-Anderson.
- *George Square Players, Greenock. "The Dear Queen," by Andrew Gantry; "The Defeated," by Norman Holland.
- *Glasgow Corporation Transport Players. "Fumed Oak," by Noel Coward.
- *Glasgow Jewish Institute Dramatic Club. "Children of Dreams," by Avron Greenbaum; "The Jews of Hodus," by Santos Martinescu.
- *Glasgow Players. "Hands Across the Sea," by Noel Coward; "Camille," by A. Dumas; "The Dreamy Kid," by Eugene O'Neill.
- *Guardbridge Memorial Institute Dramatic Circle. "It's Autumn Now," by Philip Johnson.

*Invitation Club, Edinburgh. "Witch's Brew," by Dorothy Macardle.

*Kilmarnock Dramatic Club. "The Artist," by Miles Malleson; "The Foolishness of God," by Freda Collins.

Largs Players. "Tails Up," by Cyril Roberts.

*Newbattle Burns Club Dramatic Society. "5 Brick Lane," by Mrs. A. Adam; "Harry's Wife," by Joe Corrie.

Northern Theatre Club, Aberdeen. "Birth of a Son," by Vera Train; "The 300th Performance," by Stephen Barnett; "We do it for Love," by Terence Bowen.

Paisley Players Club. "Delirium," by C. Stewart Black. Pantheon Club, Glasgow. "Autumn Fires," by Gustav Wied; "The Lovely Miracle," by Philip Johnson; "It's Autumn Now," by Philip Johnson.

*Saxone Dramatic Club. "Tarakin," by Francis Mark. St. Andrews Dramatic Society. "Bribery and Corruption," by Wm. Aitken.

**Stirling Amateur Dramatic Club. "Shells," by L. du Garde Peach; "Mirror to Elizabeth," by T. B. Morris; "A Bedfast Prophet," by David Rorie. Stromness Amateur Dramatic Society. "Ebb Tide," by Robert Lambert; "The Chimney Corner," by M. E. Atkinson.

Torch Theatre Club, Glasgow. "It's Autumn Now," by Philip Johnson; "Mirror to Elizabeth," by T. B. Morris.

WELSH AREA

Following the resignation of Mr. D. T. Morris who had been secretary of the South Wales Division since 1931, Mr. T. J. Lewis has been entrusted with the secretarial work and with an entry of thirty teams for his initial year of office he can look forward to the work of the future with every confidence.

The South Wales Division, for the third successive year has been left to shoulder the full burden of the Festival, the North Wales Members being once more conspicuous for their lack of enthusiasm for the League's work. It is to be hoped that when new members are nominated to the new Area Committee they will consider it their foremost duty to stir up enthusiasm in the Northern section.

Audiences for the Festival have been quite up to the usual standard and all seats were sold for the Final which was held at the Memorial Hall, Barry, on April 26th.

The Preliminary Rounds which were played at eight centres, have been adjudicated by Mr. Rupert Harvey, who has carried out the work in his usual thorough and efficient manner.

The Final was adjudicated by Mr. Iden Payne, Director of the Shakespeare Memorial Theatre at Stratford. The Teams marked with an asterisk were chosen to appear at the Final.

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

WELSH ENTRIES.

Brecon Little Theatre. "Tragic Nesta," by Clifford Bax.
 Blackwood D.S. "The Jews of Hodus," translated by Winifred Katz; "It's Autumn Now," by Philip Johnson; "The Red Velvet Goat," by Josephina Niggli; "The Folly of Seithenyn," by Ken Etheridge
 Bedwas D.S. "The Bishop's Candlesticks," by Norman McKinnel.
 Brynmawr Playgoers. "Villa for Sale," by Sacha Guity; "The Old Game," by E. U. Oules.
 *Barry Players. "The Land of Hearts Desire," by W. B. Yeats; "Witch's Brew," by Dorothy Macardie.
 Caerphilly Players. "A Piece of China," by Conrad Carter; "It's Autumn Now," by Philip Johnson.
 Cymdare A.D.S. "Griffith," by D. J. Thomas.
 Cymric Players. "Atlantis," by Ken Etheridge; "Bread Alone," by Ken Etheridge.
 *Garrick D.S. "The Recoil," by Eric Logan.

Machen A.D.S. "The Italian Woman," by Wilfred Grantham.
 Madoline Thomas Players. "Phoenix and the Ring," by T. B. Morris.
 St. Cynons D.S. "Father Cyprian," by Stewart Black; "The Pretty Toys," by F. Sladen-Smith.
 Swansea Y.M.C.A. Players. "The New Beginning," by Gladys Waterer.
 St. Margaret Players. "Father Cyprian," by C. S. Black.
 St. Augustine's D.S. "A Crick in the Net," by H. Ingham.
 Tallylyn Players. "Swords Into," by T. C. Thomas.
 *Tonyfelin D.S. "Prize Onions," by Eynon Evans.
 Treharris D.S. "A Husband for Breakfast," by Elwyn Mitchell; "That Fell Arrest," by Lesbia Scott.
 Trecynon Little Theatre. "Committee," by D. T. Davies; "John Jones," by J. O. Francis.
 West Grove D.S. "The Sixth Hour," by W. Grantham.

NEWS FROM NORTH AND SOUTH

ABBEY THEATRE, DUBLIN

PLAY COMPETITION

A Play Competition is now being run by the Abbey Theatre, Dublin. The prize is £50 and a Contract for production on the usual royalty basis. The competition is for Irish authors and manuscripts must be submitted before 1st September, 1939.

Plays by dramatists whose work has already appeared in the Abbey Theatre and plays already offered to the Theatre are not eligible. The Secretary, Abbey Theatre, Dublin, will supply further particulars on request.

CHARD SCHOOL, SOMERSET

Following last year's production of "Twelfth Night" they have this year chosen "Othello" as a complete contrast. The production was in the hands of the Headmaster (Mr. A. F. M. Beales). In producing this play it was assumed that the tragedy took place shortly before the Turkish conquest of Cyprus in 1570; and that Othello, like the Prince of Morocco, was a "tawny Moore." (See Stage Direction in 1st Folio, 1623, "The Merchant of Venice," Act 2.)

The costumes and scenery were specially designed by Mr. H. Greenwood, a member of the teaching staff of the School; the former were executed by Mrs. Bartlett, of Bristol, and a Committee of Friends of the School; the latter by the boys of the school under the direction of the School Carpenter (Mr. L. Ling). The music, played by a small orchestra, was under the direction of the Music Master, Mr. Clifford Brown, A.R.C.M.

Outstanding amongst the boy actors (all members of the cast were present members of the school) were V. C. Royals, who brought to the difficult role of the jealous Moor an amount of intensity rarely seen in such a young performer; W. G. R. Martin (Iago) who played the Villain with just the right touch of suavity; W. R. Daddo-Langlois (Desdemona) and R. E. N. Howes (Emilia) both of whom played their feminine parts in the true tradition of Shakespeare's boy-actors.

Much use was made of bright colours, both in the costumes and scenery, and the whole production was carried along at a good pace, some of the actors showing a commendable appreciation of the value of timing and pauses. The cultural value of such a production as this to the school cannot be overestimated, and the whole cast demonstrated that very valuable asset of good team work from beginning to end, even the most minor characters really acting their parts. "Othello" brought to an end a decade of the school's performances which have attracted much attention from various parts of the country.

THE CLAYESMORE SCHOOL PLAY

This year, Clayesmore School had the enterprise to bring their school play before a wider audience at King George's Hall, London. They gave a very pleasant performance of H. Ross Williamson's "Rose and Glove," a play which has not been very much acted since its first performance four or five years ago at the Westminster Theatre. The production was smooth and evidently well-rehearsed. Positions, movements, entrances were all carefully studied—perhaps a little too carefully, for the great pleasure usually derived from a production by boys is spontaneity, sincerity, vigour. The producer, in his endeavour to achieve his effects, rather sapped the vitality of the boys' individual acting. There were exceptions. The "old" Earl of Lincoln was natural throughout and would have been excellent had his make-up been a little more venerable. The little Queen Isabella was delightfully played, with just that unconscious freshness lacking in some of the others. Prince Edward and Gaveston both warmed to their parts and after a little awkwardness in Act I gave good performances. Edward was very well cast. The producer himself, through the illness of another actor, played Warwick very capably, at short notice. Tribute is due to the school studio and workshop, which designed and carried out furniture and properties.

H. M. G.

fred
by
ck;
g."
S.
by
mas.
ana.
lwy
t.
T.
W.

H

the
was
wing
and
n as
the
et of
most
llo."
ances
rious

se to
ce at
very
Rose
acted
at the
ooth
ents,
little
from
gout.
fects,
cting.
ncoln
ellent
The
n just
f the
rmed
Act I
cast.
other
office.
shop,
erties.
G.

For Your Next Period Play—

HIRE YOUR COSTUMES

from

The British Drama League COSTUME DEPARTMENT

PICTORIAL POSTERS in COLOUR

Posters, as produced by the Play Poster Society, for the following plays, are obtainable from the British Drama League—These Posters are 'double crown,' i.e. 20 ins. by 30 ins. and have space above and below the design for overprinting by your local printer, or by hand.

THE BARRETT OF WIMPOLE STREET
TOBIAS AND THE ANGEL
A MURDER HAS BEEN ARRANGED
OUTWARD BOUND
HAY FEVER
THE FOURTH WALL
DANGEROUS CORNERS
YELLOW SANDS
QUALITY STREET

THE FARMER'S WIFE
THE GHOST TRAIN
AMERSON APPLBYORN'S ADVENTURE
FRESH FIELDS
BERKLEY SQUARE
THE TUDOR WENCH
THE ROSE WITHOUT A THORN
NINE TILL SIX
DEAR BRUTUS

THE LATE CHRISTOPHER BEAN
THE MIDDLE WATCH
*MURDER ON THE SECOND FLOOR
*THE THIRTEENTH CHAIR
*HAWK ISLAND
*THE CASE OF THE FRIGHTENED LADY

**These Posters consist of a Stock 'Thriller' design overprinted with the name of the play and author.*

PRICES:

5s. 6d. for 3.
7s. 6d. for 6.
12s. 6d. for 12.
£1 1s. for 25.
15s. for each
subsequent 25.

Posters for Shakespeare and Bernard Shaw plays are also available. These consist of a portrait of the Author with the name of the play overprinted. They may be obtained blank if required.

A Stock "Aldwych" Farce Poster is now obtainable, overprinted with any of the undermentioned play titles:-

THANK
TONG OF MONEY
ROOKEY NOOK

THE CUCKOO IN THE NEST
IT PAYS TO ADVERTISE
A CUP OF KINDNESS

A remittance must be enclosed with each order and be made payable to the British Drama League.

CHAS. H. FOX LTD.

Theatrical Costumiers & Wig Makers

ESTABLISHED OVER 60 YEARS

COSTUMES AND WIGS ON HIRE

FOR ALL OPERAS, DRAMATIC PLAYS, PAGEANTS, ETC.

Write for Estimates to

184 HIGH HOLBORN, LONDON, W.C.1.

Telegrams: Theatricals, Westcent, London.

Telephone: Holborn 9557-9.

BRITISH DRAMA LEAGUE

BOOKSHOP

FOR QUICK SERVICE

*Phone :- EUS. 2666

PLAYS AND BOOKS SUPPLIED

AT THE SHORTEST NOTICE

9, FITZROY SQUARE, LONDON, W.1

The British Drama League

SUMMER HOLIDAY DRAMA SCHOOLS, 1939

Under the Patronage of Lord Howard de Walden

BANGOR

AUGUST 4th to AUGUST 18th

Residential School at University College : Staff will include M. MICHEL SAINT-DENIS

Under the Patronage of Sir Archibald Flower

STRATFORD-UPON-AVON

SEPTEMBER 1st to SEPTEMBER 11th

**Residential School at the Stratford-on-Avon College of Drama, Alveston
(by arrangement with Mr. Randle Ayrton)**

Prospectuses on application to the Schools' Organiser

British Drama League, 9, Fitzroy Square, London, W.1

